FRILLS OF LINGERIE OR LACE.

CRAZE FOR DAINTY NECKWEAR A FEATURE OF THE MODES.

Guimpes or Chemisettes Charming in Their Details Worn With All Sorts of Bodices —All Kinds of Fichus and Draped Collars Provided—Hand Embroidery.

Description of the lingerie neckwear of the season seems a hopeless undertaking; for the charm of these little accessories consists chiefly in their detail. Yet one cannot well talk of the fashions of the day without taking the chemisettes and fichus and collars into account, and no feature of the new modes is more pronounced than the craze for all these dainty lingerie and lace frills and furbelows.

Of the turn over collars and cuffs we have already spoken frequently, and it would be hard to be overenthusiastic in praise of the new cuffs and collar sets; but as the season rolls on the turnovers take a place a trifle less conspicuous and important than that they held earlier. Perhaps it would be fairer to say that, though still desirable and beautiful, they have more successful rivals than they did have.

The sheer blouse with collar attached has assumed so prominent a place in the summer fashions that the separate stock and the turnovers usually accompanying separate stocks have, naturally, lost some of their importance. Then, too, where there is not a collar in one with the blouse or the shirt waist suit, it is quite likely that the blouse will be cut down slightly at the neck to show a little guimpe or chemisette made in one with a straight close collar; so here again the turnovers are robbed of their usefulness.

All sorts of bodices, from the so-called blouse of the shirt waist frock to the bodice of the elaborate gown, show little guimpes filling square, V shaped or U shaped openings at the throat, and though frequently these guimpes or chemisettes are integral parts of the frock, they are very often removable, so that they may be cleaned without cleaning the whole bodice. The shops are full of such dainty confections and, even when the guimpe is not to be adjustable, it is often worth while to buy one of the ready made guimpes because one can find models more artistic and charming than can be turned out by the average dressmaker.

Skilled designers plan the guimpes and the long close cuffs or undersleeves which usually accompany them and skilled workfolk carry out the designs, and the results are really lovely. Of course the best specimens, intricately fashioned of fine materials and embellished profusely with hand work or entirely made by hand, are expensive; but they would be quite as expensive if made by one's dressmaker and, in nine cases out of ten, not so effective. The woman who is skilful with her needle can make pretty guimpes and cuffs for herself, but few women could design effects so good as those turned out by the professionals.

The shallow guimpe and collar, finished down low enough to serve with any bodice cut moderately low is the most ubiquitous model, and in many cases the work upon it below the collar is entirely in the front, so that it is useful only with frock cut to the base of the neck in the back, but cut down in front. These guimpes are practical with the favorite surplice waists and with the waist cut square or U shape in front and high in the back, but it is well to have the guimpe finished attractively for at least a few inches below the collar in the back, so that there may be no chance of a hiatus between frock and guimpe collar at the back.

Already one sees too much carelessness in this regard and there is always a type of woman who, so long as her stock or collar is all right in front, is profoundly indifferent to its arrangement in the back.

For frocks or coats cut very low in front are chemisettes reaching to the waist line in front and broad or narrow as the situation demands. Many of the coats of the season open widely in front, showing a considerable expanse of underblouse or chemisette and with some of these coats designed as substitutes for bodices and not meant for wear as regulation separate coats women prefer detachable lingerie or lace fronts that can be changed or removed to an entire blouse.

With the closely moulded redingote or the draped and button Louis coat, a loose blouse worn under the coat is injurious to the fit of the garment, and French dressmakers prefer a carefully fitted snug bodice of white silk which will be smooth under the coat and to which an elaborate chemisette may be attached, filling in the broadly open coat fronts.

Other makers substitute a less expensive but tight fitting waist of sheer lawn, which is not hot but will insure the perfect adjustment of the chemisette. If separate cuffs matching the chemisette are to be used a loose but comparatively close sleeve is added to the underwaist, and the cuffs may be attached to them.

This arrangement is, even in the case of shallow guimpe and cuffs, calculated to insure smoother adjustment and greater tidiness, but many women will not go to the trouble of having the sheer foundation waist made and would rather pin the separate guimpe in and trust to luck.

A majority of the chemisettes, guimpes, &c., are made of finest lawn or batiste with valenciennes, hand embroidery or openwork embroidery insertions, but there are, too, many of fine Irish lace, or other fine laces ornamented by handsome medallions or flowers in Irish crochet or other heavy lace.

Valenciennes lace set together with hand stitchery and with tiny bands of lawn is often most complicated and beautiful, although there are simpler designs in the same style. Chemisettes and cuffs of plain lawn finely embroidered by hand in tiny floral sprays and garlands, buttonholed in little scallops around the edges of collar and cuffs and finished on these edges with frills of narrow valenciennes, are particularly attractive, and there are many models showing little medallions of hand embroidery or lawn or batiste, inset by framing in narrow valenciennes insertion.

Shallow round guimpes with only a narrow band trimmed in lace or embroidery running down the front to the waist line are for use with blouses or coats which show only a little line of lingerie or lace; and, in place of the fluffy sheer chemisettes and cuffs, one occasionally finds sets in coarse scrim or crash embroidered in bold design and finished by a little heavy appliqué lace.

Sets in fine net simply tucked all over in very small tucks and with no trimming save a frill of valenciennes or narrow flat edge of heavy lace are among the prettiest of the inexpensive sort, and may be readily manufactured at home.

The ready made guimpes and cuffs as a rule require some fitting; and when this is the case, one should be sure to select a guimpe whose design will permit alteration without great difficulty. The long cuffs are almost always made exceedingly large, so that they may be adapted to any arm, but making these smaller is not ordinarily a difficult task and often setting over buttons will be all that is necessary.

All kinds of fichus and draped collars of fine lingerie stuffs are found, the latter being easier of adjustment than the regulation draped fichu, and quite as pretty in many instances. These folded collars are designed especially with a view to surplice or V-shaped necks, but some of them are easily adjusted to a square cut front, lying smoothly around back and shoulders and falling straight down each side in front.

Such collars are usually double or triple, in fine lawn, edged with valenciennes frills and inset with valenciennes or hand embroidered, and a general idea of the shapes may be obtained from one such collar sketched for this page. Some of the models show deep points, or scallops; some lie out broadly on the shoulders; some are narrow; some end at the bust in collar fashion; some fall in soft folds as far as the waist, after the style of the fichu with knotted ends.

Similar collars are made in heavy net and lace, chiffon and lace, &c., but none is so dainty as those of fine lingerie materials.

To be worn outside summer blouses or bodices instead of inside are fitted yokes with berthes. The yoke and berthe are sometimes made in one, of rows of valenciennes insertion, or of lace and embroidered lawn or batiste set together, or of fine lace with heavy Irish crochet ornaments or guipure medallions. Other designs show yokes of sheer stuff embroidered and inset with lace, and with a corresponding berthe joined to the yoke by fine beading.

LACE BERTHES AND CHEMISETTES.

ON THE ART OF TAKING REST.

AN ACCOMPLISHMENT THAT MANY WOMEN NEGLECT.

Herbert Spencer and Ruskin Knew How to Rest Themselves and Queen Alexandra and the Ex-Empress Eugenie Also Have the Art—It Involves Merely Sitting in a Chair Comfortably.

Do you know how to rest a while? In the resting room of a railroad station full of bustle a woman sat down to wait for half an hour.

"I'll rest a while," said she.

And for half an hour she made a brave attempt at getting rested. When her companions came for her at the end of the half hour she looked more fagged than before.

She had rested by sinking her head back upon the rounding curve of an upholstered chair. She did not remove her hat nor did she get a cushion for her feet. She simply sat there with her arms hanging at her sides.

There was a strain upon her back; there must have been a strain upon her nerves, for she faced the crowded room, and there was a strain upon her neck, her knees and her elbows. She was not comfortable in any respect.

When you rest be sure that you put your muscles to sleep. That does not mean to stop the circulation, but only to arrange your muscles so that they will not bother you.

Your muscles, your nerves and your upper and lower limbs must all rest at the same time. Incidentally, your neck will get rested, your knees will limber up and your back will be quiet.

The people who always have a neckache are those who do not know how to rest. They always manage to rest in such a way that the neck gets no benefit from their relaxation.

When you rest take the advice of Herbert Spencer, and rest your head first, said a woman physical culturist.

"I always put my head to sleep for an hour a day," said he, when asked how he did so much work and was so rested all the time.

And Ruskin said practically the same thing: "I drop off a while, just to let my nerves know that I am thinking of them," he said to an interviewer, who congratulated him on the brilliancy of his latter days.

Cavalieri and Dortzal, the two most beautiful women in France, are adepts at muscle resting. Dortzal, who is a French prize beauty, knows how to rest her nerves. When asked after the beauty contest how she stood the strain, she said:

"I know how to rest even when I am talking. This is what I do when I am very tired:

"I don't try to get away, but I rest just where I am. I have learned the secret. This is the way I rest: I stop talking for one thing, and so I rest my face, my throat and my lungs. Then I rest my neck.

"I take the strain off my spine. You can do this only by elevating your feet. Do not attempt to put them above your head, nor on the table nor even on top of a chair. Just lift them and let them rest on a high footstool. That is the best way in the world to take the strain off your spine.

"There are many who say that placing both feet flat on the floor will rest the spine. But it doesn't. Lift your feet. Take the pull off your spinal column. That is the only way to get rested.

"Now take the strain off the back of your neck. Rest your head against something.

"Don't tip your head too far back.

"Don't turn or twist your neck.

"Don't strain the neck muscles by getting into an unusual position.

"Don't attempt to rest the head against anything that is unsteady.

"Have the pillow soft and yielding and have it placed at a slight angle.

"Rest your shoulder blades against something firm and about the shape of your back.

"Have the elbows supported and don't let the hands be cramped.

"These are my rules for resting. I get into a comfortable position, and then I am ready for anybody, be he friend, foe or interviewer."

It is said of a certain well known woman that she has the most comfortable home in the world. Every corner is a cosey corner, and every chair is an easy chair. When asked how she did it, she said: "By always trying a chair for myself.

"I early became convinced," said she, "that beauty depends very much upon the amount of rest you are able to take and upon the kind of furniture with which your home is furnished. Believing this, I made it my business to select every chair in the house.

"After ordering a chair, I always had it sent home on approval, and before finally accepting it. I would try it myself. The result was more than satisfactory. I have a home full of easy chairs.

"Rest-awhile chairs are deep in the seat. Most of them are high in the back. They have some sort of support for the arms, and nearby is a footstool.

"The rest awhile chair is not too low. A very low chair is a miserable thing. It is useful only for children and very short people.

"The best chairs are the old Colonial, which are very comfortable. And there are later kinds, fashioned along the same lines, which are excellent.

"But when it comes to the carved Venetian chairs, you must excuse me. It is impossible to rest in them, though they are very nice for the reception room, if you do not want people to stay very long."

The trick of resting without appearing to do so was invented by Empress Eugenie who, when she went to open the Suez Canal, was nearly overcome by the great variety and number of entertainments given for her. One evening, tired to death, she called a halt.

"I shall go home looking like a fright," said she to one of her ladies in waiting. "Help me arrange a resting chair."

Then the two ladies, taking a deep seated chair, draped the back and the Empress, seating herself, composed her nerves and her muscles until she was comfortable.

"If I can only keep awake," she murmured.

All that evening she sat in the most comfortable manner, her tiny gold shoes upon a footstool. No one suspected that the lovely carelessness of attitude was a repose that was most carefully studied. And the next day the French papers described the wonderful repose of the Empress, "unruffled all through such arduous duties of state."

"The Czarina has tried to learn repose, but she has not succeeded very well. She is of the nervous type, and she is wearing out herself, her beauty and her youth," said a woman who recently visited Russia. "Her Majesty is ever on the go. She never rests.

"She drives, she walks, she talks and she is on the move. Even when she takes a glass of wine in a little palace at which she stops during her daily walk she stands and talks. In vain the Czar has endeavored to persuade her to rest and save herself. 'I cannot rest,' says the Czarina. And rest she never does."

Queen Alexandra, on the other hand, has learned the faculty of getting rest. Each day she naps. Each day she drives in the corner of a very easy carriage.

Each day she receives in a specially arranged chair, which is placed where the light does not strike it. Each day she gets a certain amount of rest out of the hours which are not devoted to sleeping.

If you are nervous, learn the trick of resting awhile. Here are some of the rules:

Turn your chair so that the light does not strike your eyes.

Have a gentle breeze blowing through the room. Manage it somehow, if you have to do it by an electric fan. Be sure that the air is pure and constantly changing.

Shut your eyes or keep them open; it does not matter which, but don't think you must go to sleep. You can rest with one eye open just as well.

Take out your hairpins or enough of them to make your head rest easily. And don't rest your head against a knot of hair. This alone will cause a headache.

Put a pillow under your neck. Take the strain off your neck and head muscles, let them rest a while at the same time you are resting.

Get into an attitude of repose without actually lying down. You can rest your neck muscles without stretching out your body if you only know how.

Put your feet to rest. Take off your shoes if you can. If not, then unbutton the top button. There is nothing like letting the legs have circulation. This will keep your feet from going to sleep.

Rest the spine for fifteen minutes and you will feel fresh again.

When you rest, try to get the muscles of your face in control. Don't wrinkle your forehead, don't compress your lips, don't smile too broadly, don't distort the facial muscles, but try to rest wholly and completely.

Get the face in a state of perfect repose and then try to rest in that manner. This will take the wrinkles out of your countenance quicker than anything else in the wide world.

To rest the head is very important. Comb the hair differently on alternate days. Press the neck now in collars, now in soft folds.

Have three pairs of shoes always ready, and two or three pairs of stays. Do not always press upon the same muscles every day, or you will have a tired look and a tired feeling. And above all, learn how to rest a while.

ERA OF CHILD PHOTOGRAPHY.

MORE BEAUTIFUL PICTURES THAN EVER BEING MADE.

Children Being Portrayed Naturally in Soft Artistic Prints—Mother and Child Groupings—One Woman's Success Achieved in a New Specialty in Art.

Children are assuming a phenomenal importance in the world. Possibly we are on the verge of a child era rivalling that of the "new woman." At any rate, never before has there been so much written and said about children; never before have they figured so largely in fiction, and never before have they been so specialized in every branch of art.

Child portraiture, by brush, pen and camera, has reached a degree of perfection undreamed of in days gone by. More than one artist of repute confines himself exclusively to the portrayal of children; several brilliant writers have achieved fame by clever pen pictures of child life, and photographers find in them such attractive subjects for the camera that they make special efforts to produce portraits which rival in interest and artistic value the work of some of the best artists.

Photography in this day and age must be considered as an art. It has passed being a trade in which the photographer has only to touch the button, trusting to the camera to do the rest. The machine does not do all the work, nor are the results by any means entirely dependent upon the perfection of the camera. Some of the greatest portraits have been produced by this instrument, but it is the intelligence and artistic sense of the person behind it that are responsible for the originality of pose and sincerity of likeness. Not every one, by a very long way, can become an expert in child portraiture by the camera. It is unquestionably the most difficult branch of the photographer's art. How difficult it is only the photographer knows—and also how expensive. In the school of photography which aims to represent a child only in the most natural poses, dozens of plates, from which, possibly, never a print is made, are often recklessly used at a single sitting in the effort to catch a fleeting expression or attitude, and no end of trouble is taken to get the one desired.

The day of photographing a poor, frightened, unhappy baby, held in an unnatural position by a worried mother, or uncomfortably bolstered up in a chair with pillows and blankets, its poor little head held in the cold, unsympathetic grip of a steel clamp, is past long ago. Nowadays, if a mother is part of the picture, it is as something subordinate in interest to the child, a harmonious adjunct, rather than a co-sitter. She appears as she is seen a dozen times a day, in some natural relation with her little one—its precious face held close to hers, a soft kiss being pressed on its cheek, or she is bending over its cradle, or is at play with it on the floor, with toys strewn all about. But always the mother is in the background, always the interest is focused in the child.

Everything is done to make the child feel perfectly at home, especially if it be too young to understand and enter into the spirit of the performance. Toys of every description are an essential part of the "new" photographer's outfit, and they are not old-fashioned, out of date toys either, but are all the newest inventions from Toyland, for they not infrequently play quite important parts in the success of the picture, and therefore must not give it an old-fashioned atmosphere.

This so-called "new" photography is really years old, if one stops to think. Mrs. Julia Cameron, an English woman, was about the first photographer to realize what it meant to represent people as they really are, rather than as they would have us believe them, dressed up for the occasion, "a picture of consciousness of clothes." In all Mrs. Cameron's portraits she strove to make her sitter forget the camera, his errand at the studio and himself. In her footsteps, in New York, now comes a disciple who is making wonderful child portraits.

In his studio there is no suggestion to the child that its picture is being taken; there is not the slightest approach to the conventional photograph gallery. The child is not posed in the usual sense of the word. He is not told to look at anything, he is not asked to "look pleasant." He is not told to "keep quiet for just a minute," nor are strange noises made to attract his attention, nor weird animals produced to frighten him out of his wits. This studio for a child sitter resembles nothing so much as an ideal nursery, with toys galore, flowers, picture books, and when occasion demands it a wonderful frieze can be brought forth—a frieze on which light blue geese amiably amble across a white muslin pasture, and which is calculated to interest the most blasé of infants.

This particular photographer's treatment of her young sitters is founded upon a belief that they are most attractive to every one when they are utterly unconscious of themselves and their surroundings, so her first effort is to make them thoroughly happy and interested. She finds that to do full justice to each she must devote a whole forenoon or afternoon to every child that comes to her to be photographed, and it is rarely that she breaks this rule. She finds that to obtain the success which is her aim she must use methods that are peculiarly her own. It is remarkable how quickly she wins the liking of her diminutive sitters, and how promptly they respond to her efforts to make them thoroughly at home.

It is not to be supposed that they all yield at once to this unusual procedure. Some of them are happy and joyous until they spy the camera, and then they become frightened and rigid, and all the effort must be begun again. It is rarely that this "camera fear" lasts long, however. Before long it is forgotten, surprised away by some toy that had been kept in reserve for just this occasion. To the sympathy that she almost at once establishes with her child sitters is due at least half her success, the other half belonging to her early training in Paris in the art schools of the Latin Quarter.

The child portrait maker is born, not made; and, it goes without saying, is devoted to all sorts and conditions of children. Who but a genuine child lover could represent three restless, mischievous little elfs in the very act of trying to catch some slippery goldfish as they swirl around their bowl? Any one else, an orthodox photographer, would reprove the children and set them up in a row like ninepins, and photograph them as if they were so many sticks. The woman photographer who has succeeded in New York groups them about a small table, puts the bowl of fish in the centre, and lets them enjoy themselves as they will, with the result that there is a picture of three interested little faces bent over the table, full of expression and delight, absolutely natural in posture, unconscious of everything about them.

As for the camera, such a thing might not be in existence, for all they think of it. One of her pictures on the same lines is a photograph of a boy about ten, blowing soap bubbles. His pose is also absolutely ingenuous. The great big bubble, with its reflections of the windows and bright objects around the room, is all that he is even dreaming of.

One of the best examples of the ability to portray a mother and child is shown in a picture that took the first prize in a recent exhibition. The child, a boy of six, is standing by a window in the full glare of the sunlight, while in the shadow is the mother, a tender, brooding spirit of love, almost pathetic in its suggestion of self-effacement. The mother is so posed that she makes a background for her boy, all the interest being centred in him, and yet she is the necessary concomitant to the value of the picture; without her it would be devoid of half its charm.

Another exquisite mother and child group that makes one think of the delightful groupings in Mme. Le Brun's pictures is a mother sitting on a couch holding her little one on her lap. The child is half undressed, and its plump arms and legs show all their beautiful curves against the dark gown of its mother. The mother's head is slightly bent down over the child, the face only partly visible.

One secret of portraying children naturally is to make and keep them thoroughly amused. The good photographer aims to have at the least five good negatives, and to keep a young child interested for the length of time necessary to accomplish this is a matter requiring no small amount of ingenuity. When it is possible the photographer will take her subjects in their own homes. Some of her happiest results have been obtained under these circumstances, where the child is surrounded by familiar objects, with nothing strange to distract its mind. These portraits appeal to the discerning eye; they are typical, and for that reason valuable as long as they are in existence.

The almost universal notion that a portrait is only such when it is decorative is absurd. Many a really characteristic picture is rather unbeautiful than otherwise, but as a likeness is of great value. Elaborate preparations are unwise, and fatal to individuality in photography. The ideal requirements of a portrait are that it should give a suggestion of the real person as he is familiar to our sight, and that he should be in environments that are part of his life. The photographer begs that her sitters conform as far as possible to this plan. She thinks the present style of dressing children by far the most artistic we have ever had, and deplores any attempt to dress them differently when sitting for their portraits.

The woman whose methods have been described finds endless possibilities in the camera, and is the pioneer in making prints by the process known as the "gum tichromatic." In this branch of her art she finds use for the knowledge of drawing and painting she obtained while studying in Paris, and her most beautiful and successful pictures are made by this method. Next in attractiveness come the Japan prints, whose surface reminds one of Holmes's simile, "like wrinkled skins on scalded milk," and then the ever beautiful platinum prints, with their silvery tones and soft finish.

In many cases this "new" school of photography, whose aim is to represent the finest and most characteristic things seen in a human being, man, woman or child, regardless of conventional prejudices, clashes with the time honored idea of a photograph. To many the unusual must be wrong, but to more the quaint and original settings, the unconventional poses, the truthful likenesses which are the products of this new school of photography, which is really not new, giving us as it does our little children as we see them at play, study or in some familiar attitude of repose, are full of inspiration, and in this fact lies the reward of those who are seeking to do sincere, earnest work, rich in a value that is its own.

A FRENCH WOMAN'S USE OF PINS

Touches That Even the Best Dressmaker Can't Give a Gown.

At a reception here a clever Frenchman is said to have remarked of an exceedingly well dressed American woman that her costume was "spoiled by a pin."

In his eyes the effect of her beautiful costume failed because an ordinary pin, used to hold some of the trimming in place, showed.

An American woman hearing of the remark said to a French friend of hers:

"I'm sure a French woman would never be guilty of such a blemish in her appearance. I suppose she would insist upon her costume being so perfectly finished that she would not need to use a single pin in it when she put it on."

"You have a wrong idea," came in response. "We French women use more pins in dressing than any other women. That is why we have the reputation for being so chic.

"Every gown when it is put on—no matter how exquisitely it is made—needs little readjustments to suit the mood, expression and person of the woman as she is when she is to wear it. A woman is not always the same.

"Besides, even if she were always the same no dress maker's last stitches, no matter how great her reputation, could prevent a French woman giving her gown little tweeks and pulls that make it part of her own personality. Pins are needed to keep these little personal touches intact.

"But a French woman calls no time wasted that is spent in hiding the pins so carefully that there is not the faintest chance of their intruding their ugly little selves on the beauty of the costume. No, it is utterly un-French not to use pins galore."